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the Ambassador's Residence at 909 West Franklin

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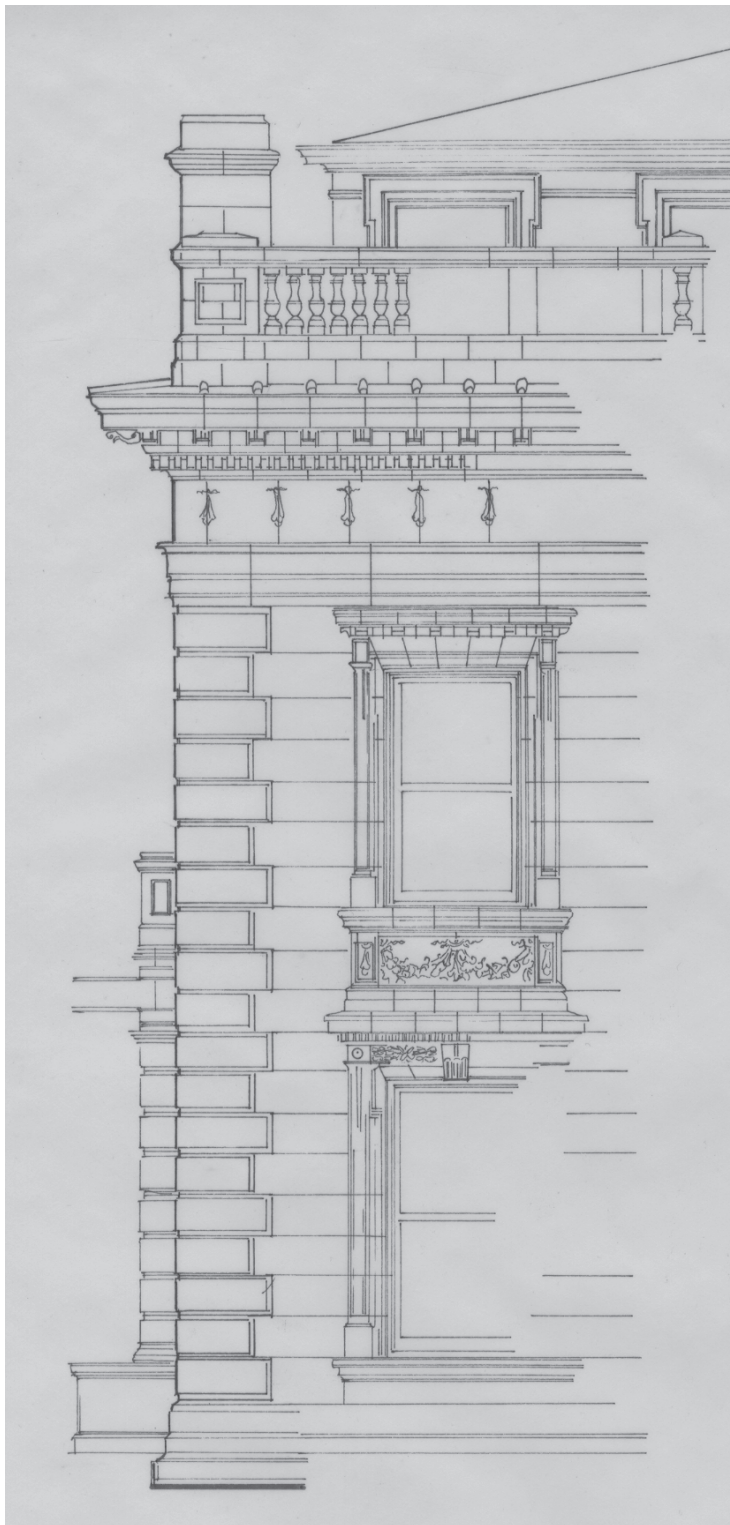
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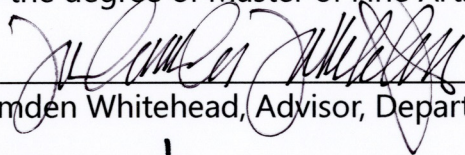
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the Ambassador's Residence at 909 West Franklin

Jonathan Janis
MFA Thesis

This is to certify that the thesis prepared by Jonathan Janis entitled "the Ambassador's residence at 909 West Franklin" has been approved by his committee as satisfactory completion of the for the degree of Master of Fine Arts.



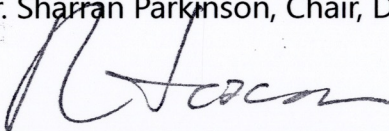
Camden Whitehead, Advisor, Department of Interior Design, School of the Arts



Christiana Lafazani, Reader, Director of Graduate Studies, Department of Interior Design, School of the Arts



Dr. Sharran Parkinson, Chair, Department of Interior Design, School of the Arts



Dr. Richard Toscan, Dean, School of the Arts



Dr. F. Douglas Boudinot, Dean of the School of Graduate Studies

APRIL 29, 2009

Date

certification

To my family, friends, educators, and grandfathers...

[illegible][illegible]

thanks thanks thanks thanks thanks thanks thanks thanks thanks thanks thanks thanks

thanks thanks thanks thanks thanks thanks thanks thanks thanks thanks thanks thanks

thanks thanks thanks thanks thanks thanks thanks thanks thanks thanks thanks

thanks thanks thanks thanks thanks thanks thanks thanks thanks thanks

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thanks thanks thanks thanks thanks thanks thanks thanks

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thanks thanks thanks thanks thanks thanks

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thanks thanks

thank you!

acknowledgements

- 1775 (American Revolution) the United States sent diplomats to and exchanged them with other nations but no official Ambassadors
- 1820 the United States had nearly two hundred over-seas posts but no official embassies
- 1893 (WWI) President Grover Cleveland established the first American embassies in England, France, Germany, and Italy
- 1945 (WWII) President Franklin D. Roosevelt nearly doubled the number of ambassadors and embassies so that the United States had thirty-six embassies in 1945.
- The most rapid increase in the number of embassies came in the postwar era, when the United States emerged as the dominant world power
- 2002 the United States had embassies in more than 140 nations

As America became a dominant world power, overseas missions became necessary. A more assertive foreign policy requires first hand accounts and personal relationships with other countries. The foreign service represents America abroad and the residence in which they dwell do as well.

How then to transform the Scott House into a tangible representation of America? With a focus on transparency, circulation, and materiality the idea of openness and design as a display of national identity are explored.

history & abstract



AFRICA

- Africa Regional Services - Paris
 - Angola: Luanda
 - Benin: Cotonou
 - Botswana: Gaborone
 - Burkina Faso: Ouagadougou
 - Burundi: Bujumbura
 - Cameroon: Yaounde
 - Cameroon: VPP Septentrion
 - Cape Verde: Praia
 - Central African Republic: Bangui
 - Chad: Njamena
 - Democratic Republic of the Congo: Kinshasa
 - Republic of Congo: Brazzaville
 - Côte D'Ivoire: Abidjan
 - Republic of Djibouti: Djibouti
 - Equatorial Guinea: Malabo
 - Eritrea: Asmara
 - Ethiopia: Addis Ababa
 - Gabon: Libreville
 - The Gambia: Banjul
 - Ghana: Accra
 - Guinea: Conakry
 - Kenya: Nairobi
 - Lesotho: Maseru
 - Liberia: Monrovia
 - Madagascar: Antananarivo
 - Malawi: Lilongwe
 - Mali: Bamako
 - Mauritania: Nouakchott
 - Mauritius: Port Louis
 - Mauritius: VPP Seychelles
 - Mozambique: Maputo
 - Namibia: Windhoek
 - Niger: Niamey
 - Nigeria: Abuja
 - Rwanda: Kigali
 - Senegal: Dakar
 - Sierra Leone: Freetown
 - Somalia: VPP Somalia
 - South Africa: Pretoria
 - Sudan: Khartoum
 - Swaziland: Mbabane
 - Tanzania: Dar es Salaam
 - Togo: Lome
 - Uganda: Kampala
 - VPP Northern Uganda
 - Zambia: Lusaka
 - Zimbabwe: Harare
 - U.S. Mission to the African Union
- ## THE AMERICAS
- Argentina: Buenos Aires
 - Argentina: VPP Patagonia
 - Bahamas: Nassau
 - Barbados: Bridgetown
 - Belize: Belmopan
 - Bermuda: Hamilton
 - Bolivia: La Paz
 - Bolivia: VPP Cochabamba
 - Bolivia: VPP Santa Cruz |
 - Bolivia: VPP Sucre
 - Brazil: Brasília
 - Brazil: Rio de Janeiro
 - Brazil: Recife
 - Brazil: São Paulo
 - Brazil: VPP Belo Horizonte
 - Brazil: VPP Fortaleza

- Brazil: VPP Manaus
 - Brazil: VPP Porto Allegre
 - Brazil: VPP Salvador de Bahia
 - Canada: Ottawa
 - Canada: Calgary
 - Canada: Halifax
 - Canada: Montreal
 - Canada: Quebec
 - Canada: Toronto
 - Canada: Vancouver
 - Canada: Winnipeg
 - Canada: VPP Northwest Territories
 - Canada: VPP Nunavut
 - Canada: VPP Southwest Ontario
 - Canada: VPP Yukon
 - Chile: Santiago
 - Colombia: Bogota
 - Costa Rica: San Jose
 - Cuba: U.S. Interests Section Havana
 - Dominican Republic: Santo Domingo
 - Ecuador: Quito
 - Ecuador: Guayaquil
 - El Salvador: San Salvador
 - Guatemala: Guatemala City
 - Guatemala: VPP Xela
 - Guyana: Georgetown
 - Haiti: Port-au-Prince
 - Honduras: Tegucigalpa
 - Honduras: VPP San Pedro Sula
 - Jamaica: Kingston
 - Mexico: Mexico City
 - Mexico: Ciudad Juarez
 - Mexico: Guadalajara
 - Mexico: Hermosillo
 - Mexico: Matamoros
 - Mexico: Merida
 - Mexico: Monterrey
 - Mexico: Nogales
 - Mexico: Nuevo Laredo
 - Mexico: Puerto Vallarta
 - Mexico: Tijuana
 - Mexico: VPP El Bajio
 - Mexico: VPP Chiapas-Tabasco
 - Netherlands Antilles: Curacao
 - Nicaragua: Managua
 - Panama: Panama City
 - Panama: VPP Colon
 - Paraguay: Asuncion
 - Peru: Lima
 - Suriname: Paramaribo
 - Trinidad & Tobago: Port of Spain
 - Tobago: VPP Tobago
 - Uruguay: Montevideo
 - Venezuela: Caracas
 - Venezuela: VPP Barquisemeto
 - U.S. Mission to the OAS
 - U.S. Mission to the U.N.-New York
- ## EAST ASIA AND PACIFIC
- Australia: Canberra
 - Australia: Melbourne
 - Australia: Bourke
 - Australia: Sydney
 - Australia: VPP Adelaide
 - Australia: VPP Brisbane
 - Brunei: Bandar Seri Begawan
 - Burma: Rangoon
 - Cambodia: Phnom Penh
 - China: Beijing

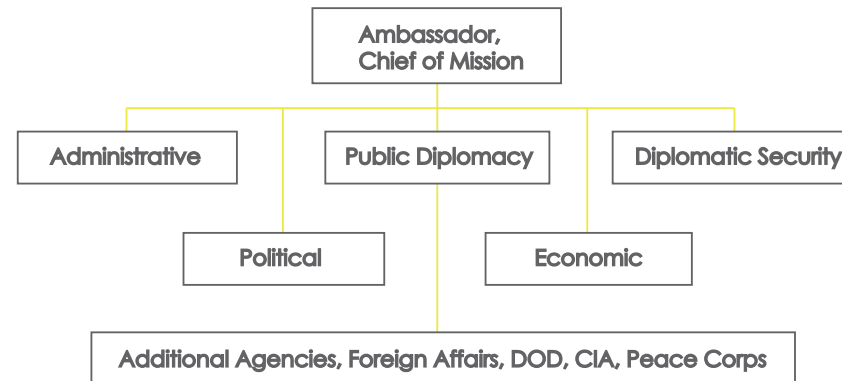
- China: Chengdu
 - China: Guangzhou
 - China: Shanghai
 - China: Shenyang
 - China: Wuhan
 - China: VPP Dalian
 - China: VPP Fuzhou
 - China: VPP Nanjing
 - China: VPP Nanning
 - China: VPP Qingdao
 - China: VPP Tianjin
 - China: VPP Xiamen
 - China: VPP Zhengzhou
 - Fiji: Suva
 - Fiji: VPP Tonga
 - Hong Kong and Macau
 - Indonesia: Jakarta
 - Indonesia: Surabaya
 - Japan: Tokyo
 - Japan: Fukuoka
 - Japan: Nagoya
 - Japan: Osaka/Kobe
 - Japan: Sapporo
 - Japan: Naha, Okinawa
 - Korea: Seoul
 - Korea: Busan
 - Laos: Vientiane
 - Malaysia: Kuala Lumpur
 - Republic of the Marshall Islands: Majuro
 - Federated States of Micronesia: Kolonia
 - Mongolia: Ulaanbaatar
 - New Zealand: Wellington
 - Papua New Guinea: Port Moresby
 - Papua New Guinea: Virtual Embassy Solomon Islands
 - Republic of Palau: Koror
 - Philippines: Manila
 - Philippines: VPP Davao
 - Samoa: Apia
 - Singapore
 - Thailand: Bangkok
 - Thailand: Chiang Mai
 - Timor-Leste: Dili
 - Vietnam: Hanoi
 - Vietnam: Ho Chi Minh City
- ## EUROPE AND EURASIA
- Albania: Tirana
 - Armenia: Yerevan
 - Austria: Vienna
 - Azerbaijan: Baku
 - Belarus: Minsk
 - Belgium: Brussels
 - Bosnia & Herzegovina: Sarajevo
 - Bulgaria: Sofia
 - Croatia: Zagreb
 - Cyprus: Nicosia
 - Czech Republic: Prague
 - Denmark: Copenhagen
 - Denmark-Greenland: VPP Nuuk
 - Estonia: Tallinn
 - Finland: Helsinki
 - France: Paris
 - France: Bordeaux
 - France: Lille
 - France: Lyon
 - France: Rennes

- France: Toulouse
 - France: Marseille
 - France: Strasbourg
 - Georgia: Tbilisi
 - Germany: Berlin
 - Germany: Düsseldorf
 - Germany: Frankfurt
 - Germany: Hamburg
 - Germany: Leipzig
 - Germany: Munich
 - Greece: Athens
 - Greece: Thessaloniki
 - Hungary: Budapest
 - Iceland: Reykjavik
 - Ireland: Dublin
 - Italy: Rome
 - Italy: Florence
 - Italy: Naples
 - Italy: VPP San Marino
 - Kosovo: Pristina
 - Latvia: Riga
 - Lithuania: Vilnius
 - Luxembourg
 - Macedonia: Skopje
 - Malta: Valletta
 - Moldova: Chisinau
 - Montenegro: Podgorica
 - The Netherlands: The Hague
 - The Netherlands: Amsterdam
 - Norway: Oslo
 - Poland: Warsaw
 - Poland: Krakow
 - Portugal: Lisbon
 - Portugal: Ponta Delgada, Azores
 - Romania: Bucharest
 - Russia: Moscow
 - Russia: St. Petersburg
 - Russia: Vladivostok
 - Russia: Yekaterinburg
 - Russia: VPP Chelyabinsk
 - Russia: VPP Perm
 - Russia: VPP Tyumen
 - Serbia: Belgrade
 - Slovakia: Bratislava
 - Slovenia: Ljubljana
 - Spain: Madrid
 - Spain: Barcelona
 - Sweden: Stockholm
 - Sweden: VPP Gothenborg
 - Switzerland: Bern
 - Turkey: Ankara
 - Turkey: Adana
 - Turkey: Istanbul
 - Ukraine: Kyiv
 - United Kingdom: London
 - United Kingdom: VPP Cardiff
 - The Vatican
 - U.S. Mission to International Organizations in Vienna
 - U.S. Mission to the EU
 - U.S. Mission to NATO
 - U.S. Mission to the OECD
 - U.S. Mission to the OSCE
 - U.S. Mission to the UN-Geneva
 - U.S. Mission to the UN-Rome
 - U.S. Mission to UNESCO
- ## MIDDLE EAST AND NORTH AFRICA

- Algeria: Algiers
 - Bahrain: Manama
 - Egypt: Cairo
 - Iraq: Baghdad
 - Israel: Tel Aviv
 - Jerusalem
 - VPP Gaza
 - Jordan: Amman
 - Kuwait: Kuwait City
 - Lebanon: Beirut
 - Libya: Tripoli
 - Morocco: Rabat
 - Morocco: Casablanca
 - Oman: Muscat
 - Qatar: Doha
 - Saudi Arabia: Riyadh
 - Saudi Arabia: Dhahran
 - Saudi Arabia: Jeddah
 - Syria: Damascus
 - Tunisia: Tunis
 - United Arab Emirates: Abu Dhabi
 - United Arab Emirates: Dubai
 - Yemen: Sana'a
- ## CENTRAL AND SOUTH ASIA
- Afghanistan: Kabul
 - Bangladesh: Dhaka
 - Bangladesh: VPP Chittagong
 - Bangladesh: VPP Jessore
 - Bangladesh: VPP Sylhet
 - India: New Delhi
 - India: Hyderabad
 - India: Kolkata
 - India: Chennai
 - India: Mumbai
 - Kazakhstan: Astana
 - Kyrgyz Republic: Bishkek
 - Nepal: Kathmandu
 - Pakistan: Islamabad
 - Pakistan: Karachi
 - Pakistan: Lahore
 - Pakistan: Peshawar
 - Sri Lanka: Colombo
 - Sri Lanka: VPP Maldives
 - Tajikistan: Dushanbe
 - Turkmenistan: Ashgabat
 - Uzbekistan: Tashkent

list of U.S. embassies,
consulates, and
diplomatic missions

- embassies are the official missions through which nations conduct their foreign affairs. Embassies are headed by Ambassadors, the highest-ranking diplomats stationed abroad.
- consulates behave like junior embassies and are run by a Counsel General. They are generally located in a busy tourist city, and take care of tasks such as issuing visas. There may be several consulates in a country
- chanceries house the offices of the Ambassador, Deputy Chief of Mission, Defense Attaché, & State Dept. personnel. The chancery is commonly referred to as the embassy by many lay people
- residences are where the Ambassador and their family live as well as the official point of reception for the Ambassador and the host country, technically this is the embassy by definition; historically the staff would work in a wing of the Ambassador's home



terminology, overseas mission flowchart and classification

- Class I Missions-staffed by 54+ Foreign Service Personnel (FSP) or more than 200 US employees
- Class II Missions-staffed by 30-54 FSP
- Class III Missions-12-30 FSP
- Class IV Missions have less than 12 FSP



class I



class IV

↑ = 2 FSP

In redesigning the century old Scott House into a modern Class IV residence of an US Ambassador, his/her family, and staff I will explore the themes of interior design as national identity and backdrop for diplomacy.

view/circulation: the circulation is subordinate to the view/vista
ceremonial spaces to have large passageways/multiple openings for ease

stair removal: create site line from entrance to outside
doubles previous reception space
clarifies public/ceremonial nature of space
utilizes secondary stair and elevator

pattern book layout: disparate and individual "theme" rooms
honor the 2:3 ratio of rooms rather than historicism
align the fenestrations and openings
unify or diversify the styles
is relegating the staff to the basement and attic archaic?

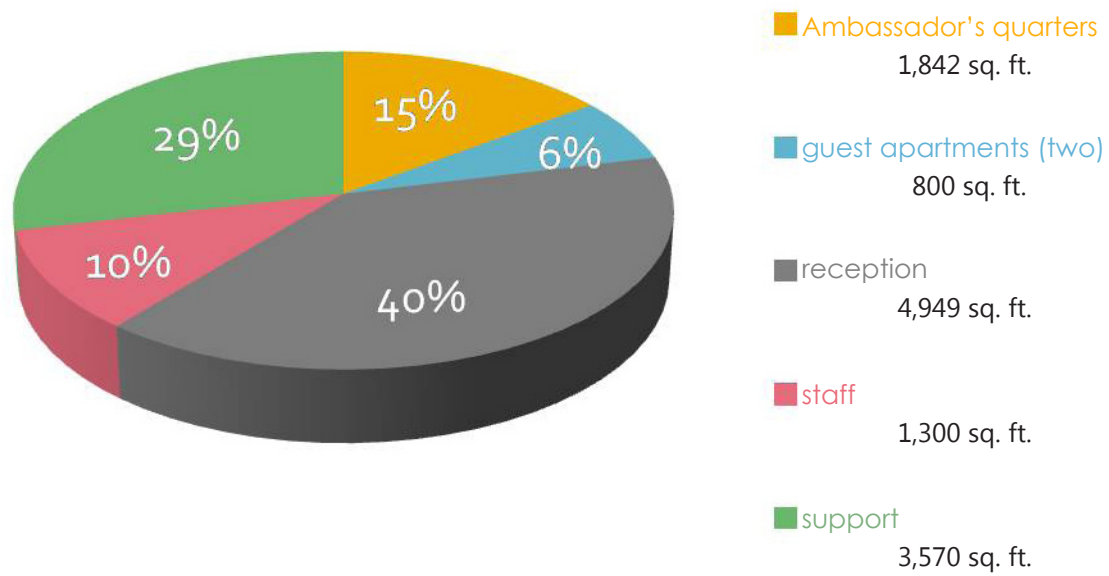
pocket doors: existing "movable" walls, what is the modern pocket door?
convertible

indoor/outdoor tie terraces in- visually/physically
utilize expansive site for overflow and expand public space
how to activate current balconies?

ceremonial to private: the "home" of the Ambassador is still shared with official guests
what distinguishes something as private/off limits
is this the same as formal to informal
noise control through light well
"private" baths versus shared

light: how would altering the skylight by scale or color affect the interior
predominate top/down orientation how to bring light sideways & bottom/up
the windows determine the room size and orientation

thesis &
critical
design
considerations



program: percentages

■ Ambassador's quarters	
family bedrooms	
master suite.....	440 sq. ft.
junior suite.....	300 sq. ft.
living room.....	476 sq. ft.
study/office.....	126 sq. ft.
dining room/library.....	288 sq. ft.
kitchen.....	240 sq. ft.
■ guest suites (two)	400 sq. ft. each
■ reception halls (major/minor)	486/306 sq ft.
salons (major/minor).....	600/285 sq. ft.
dining rooms (major/minor).....	540/160 sq. ft.
finishing kitchen.....	112 sq. ft.
guest bathrooms (male and female).....	330 sq. ft. each
perimeter terraces.....	1,800 sq ft.
■ staff quarters	
bedrooms with shared bath.....	240 sq. ft. each
chef	
housekeeper	
butler	
groundskeeper/valet	
kitchen/living/dining room.....	432 sq. ft.
■ commercial grade kitchen.....	800 sq. ft.
walk in freezer.....	220 sq. ft.
commercial laundry.....	750 sq. ft.
stair.....	576 sq. ft.
elevator.....	144 sq. ft.
basement storage.....	1,000 sq. ft.
mechanical room.....	300 sq. ft.

program: square feet

When I think about the archetypical house drawings I made at the tender age of 3, I always seemed to end up with a square for the base, a triangle shaped roof, a smoke billowing rectangle, & “B” shaped curtains in the windows. Distilling an idea into the most basic of elements is how most children learn. Editing down elements to only that which is essential is how categories are defined. It stands to reason then that homes, as a collective, provide shelter, warmth, views, & interior finish selections. Each of the elements included in my childhood drawing is necessary in some adaptation or another to create a prototypical home. The curtains are as critical as the structure & in some cases, more so, at least to this little boy.

Spaces shape us; shaping them first I am bestowed responsibility. With deliberate intent I organize experience; anticipatory experiences, celebratory experiences, contemplative experiences & the transitions in between. By my decisions I strive to enrich the interaction between people & the built environment. Compressing a volume then releasing it, combining light with its absence, framing a view or obscuring it; all of these moments are not just cinematic, they are sacred, & each affects the temples of our existence.

Through a litany of specifications, a design grows into a synergistic mass, with the whole of the space having greater impact than the sum total of the individual decisions. Design considerations both as a collective & individually show care for the end user.

When I place a light switch where a h& goes intuitively or select a curated view for the end of an axis or blanket spaces in enveloping color, I shape a person's day. Accepting that as truth, I must also accept that design is transformational. Emotions & physiology respond. A memory is made. Our daily experience becomes a series of connections, adaptations, & every so often ah ha's, when, with new eyes, we see. The heart-skips of surprise, wonder, & delight must be valued as much as firmness & commodity because each, in counterpoint or conjunction, has the capacity to alter our current state.

I am passionate about imbuing my design with beauty & elegance. This is neither solely about surface decoration, nor the exclusion of it, but rather the marriage of material integrity & fantasy. Fooling the eye is a softer form of betrayal, so when it is done, it must be well done. Wall coverings, veneers, & upholstery all cover structure, sometimes to mask, but always with the goal of changing the way we see, & thus, the way we feel.

I choose to focus on homes because I can think of no place more intimate or more important. Being the intermediary between a client & an unrealized vision is both humbling & powerful because ultimately I accept the responsibility to shape their daily lives & thereby create my own.

"...the usefulness of a nation's diplomatic representative undeniably depends much upon the appropriateness of his surroundings and a country like ours, while avoiding unnecessary glitter and show, should be certain that it does not suffer in its relations with foreign nations through parsimony and shabbiness in its diplomatic outfit..."

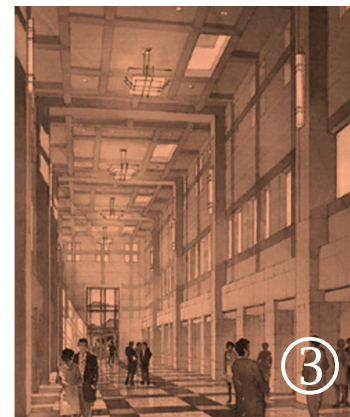
--President Grover Cleveland 1895



①



②



③

1, The Swiss Residence

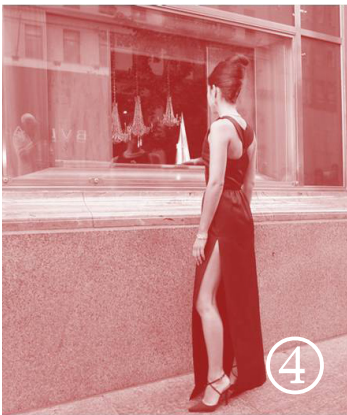
2. The Dutch Embassy

3. US Embassy, Bulgaria

4. Gene Moore

5. Albert Hadley

6. Scott House



④

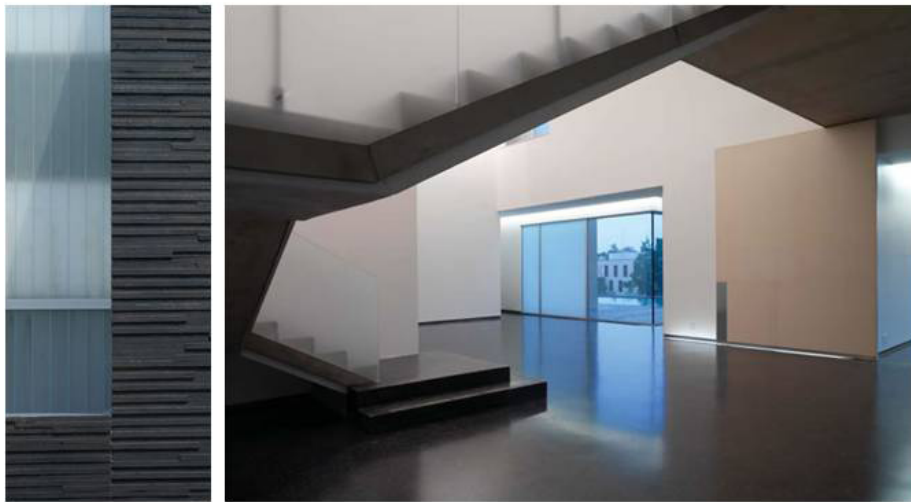


⑤



⑥

table of contents



project:
the new residence at the Swiss embassy

commissioned: 2001

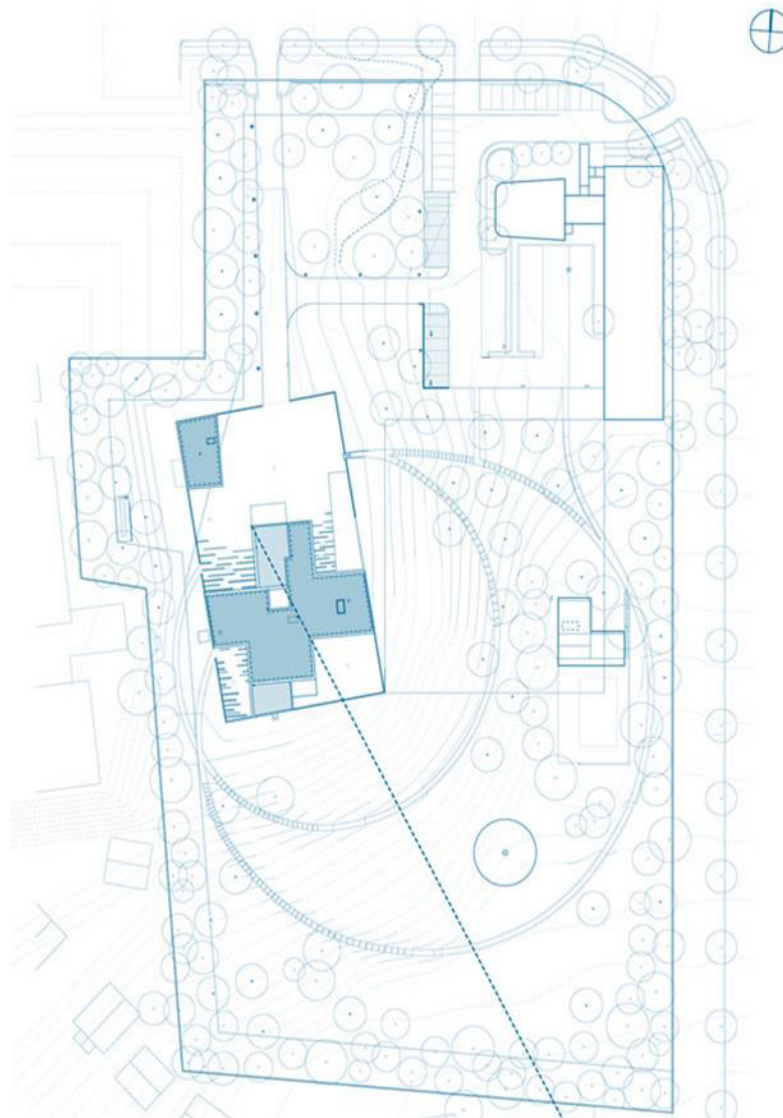
completed: 2006

location:
Washington D.C./Cathedral Ave.

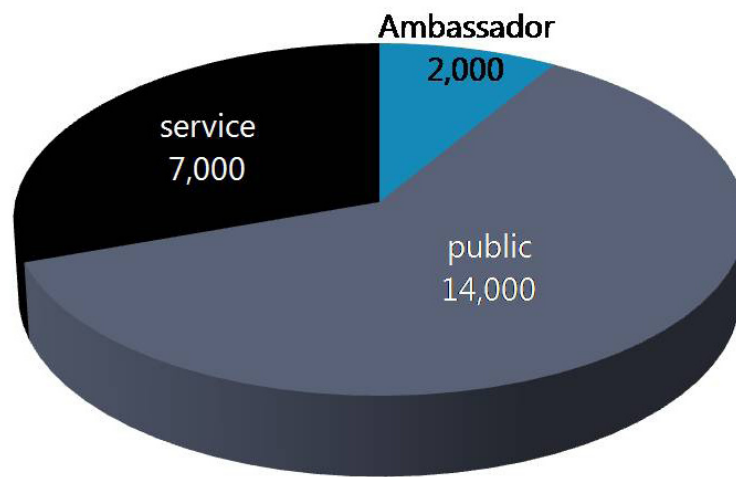
site:
6.3 acres
hilltop site,
adjacent to Swiss Chancery,
overlooks Washington Monument

program:
23,000 sq. ft. total
residence including living spaces
for ambassador, staff quarters
and representational spaces

connection to thesis:
ties interiors to site
places importance of view
movable walls/adaptability



SWISS RESIDENCE
building at a glance



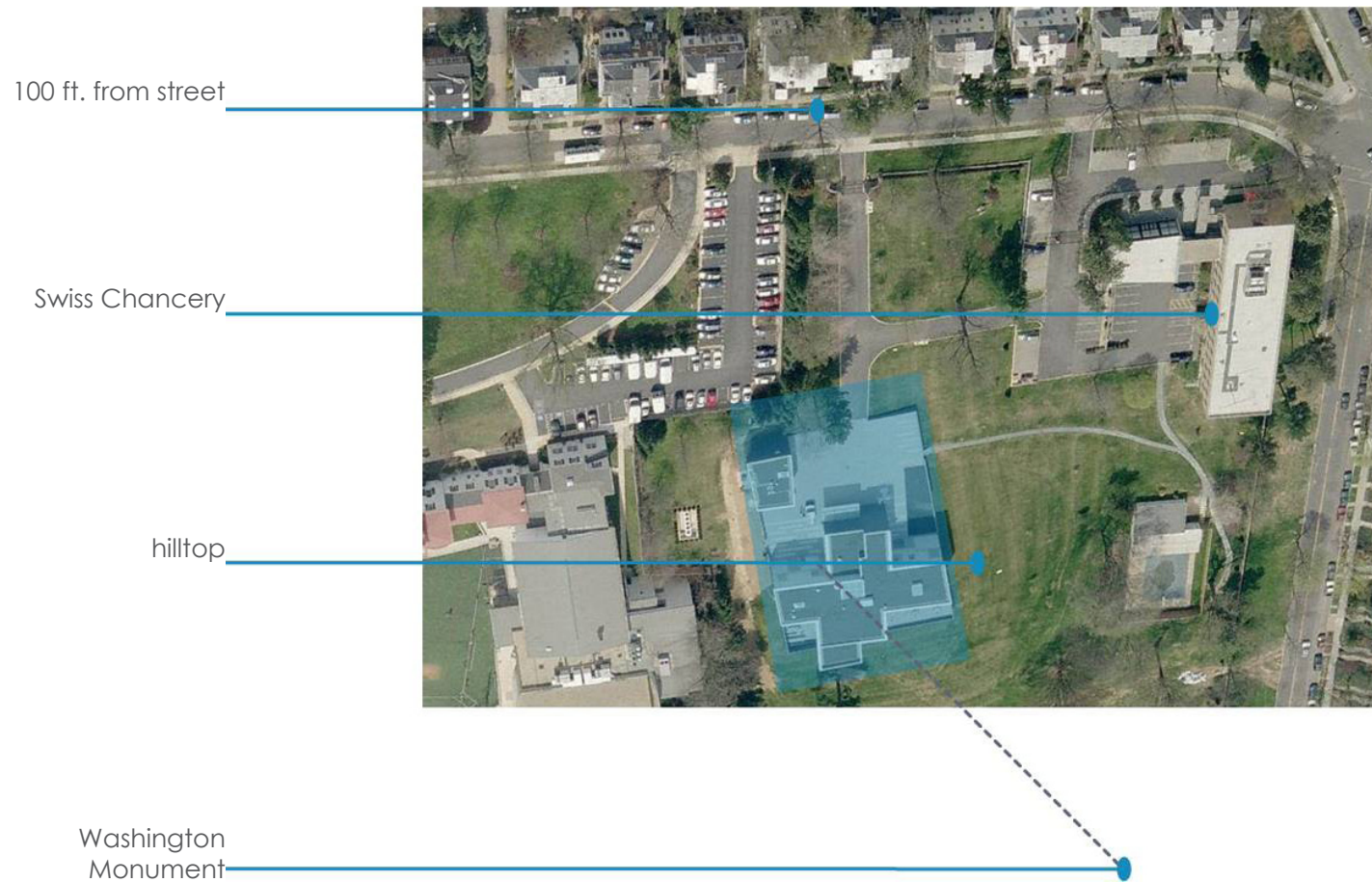
- Ambassador
- public
- service

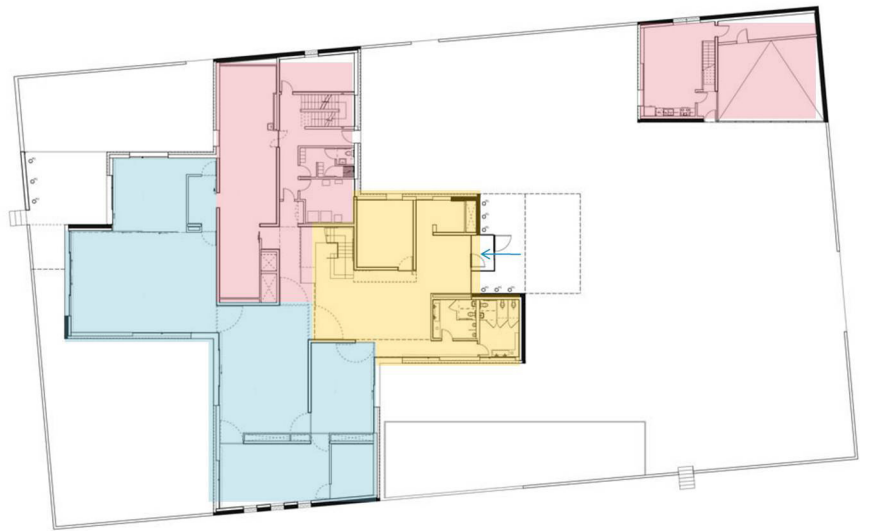
- double height reception
- salons (three)
- dining rooms (two)
- commercial grade kitchen
- stone terrace
- Ambassador's quarters
- family bedrooms (three)
- living room with terrace
- study
- kitchen
- guest suites (two)
- chef's apartment
- butler's quarters
- caretaker's quarters
- garage

SWISS RESIDENCE
program breakdown

The site of a building is more than a mere ingredient of its conception. It is its physical and metaphysical foundation. Building transcends physical and functional requirements by fusing with a place, by gathering the meaning of a situation. Architecture does not so much intrude on the landscape as it serves to explain it. Architecture and site should have an experiential connection, a metaphysical link, a poetic link.

-Steven Holl 1988





first floor

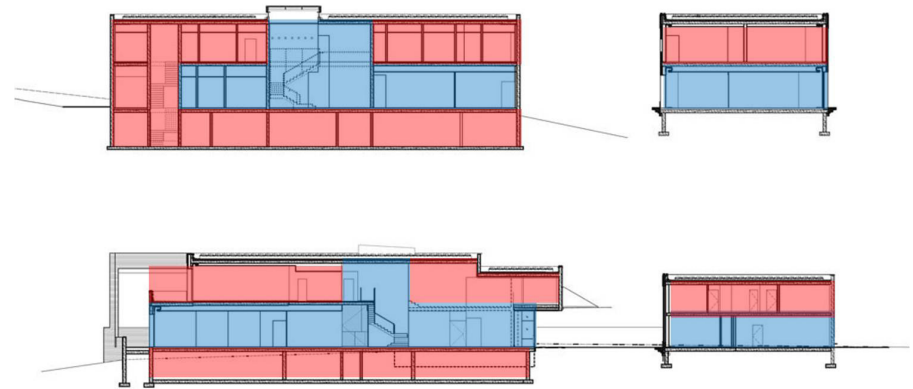
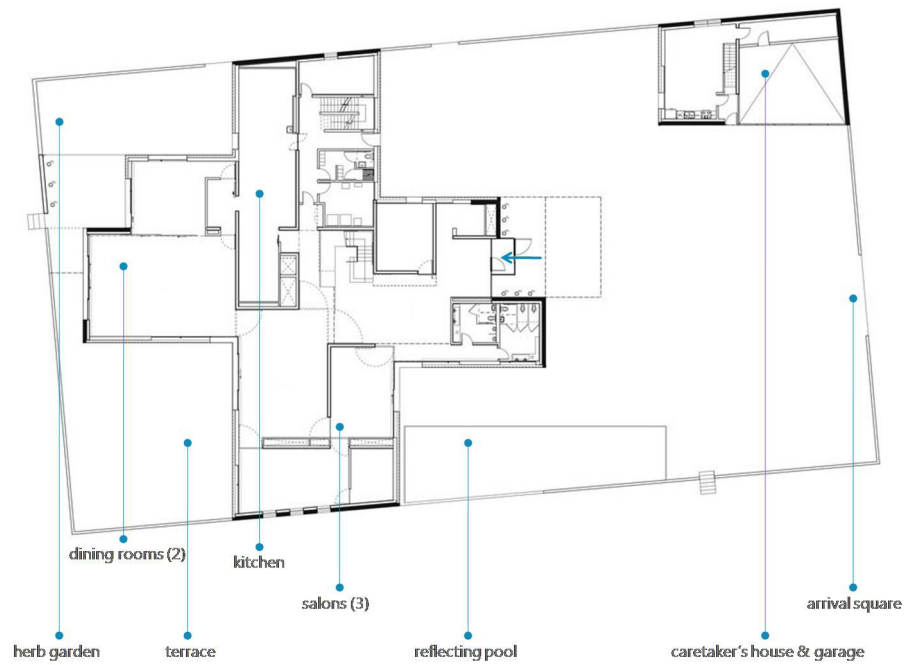
- entrance hall
- reception/dining
- service

SWISS RESIDENCE
volumetric studies



second floor

- entrance hall void
- guest suites
- private quarters
- staff quarters



■ private
■ public

SWISS RESIDENCE
plans and sections



project:
The Royal Netherlands Embassy
Republic of Germany

commissioned: 1997

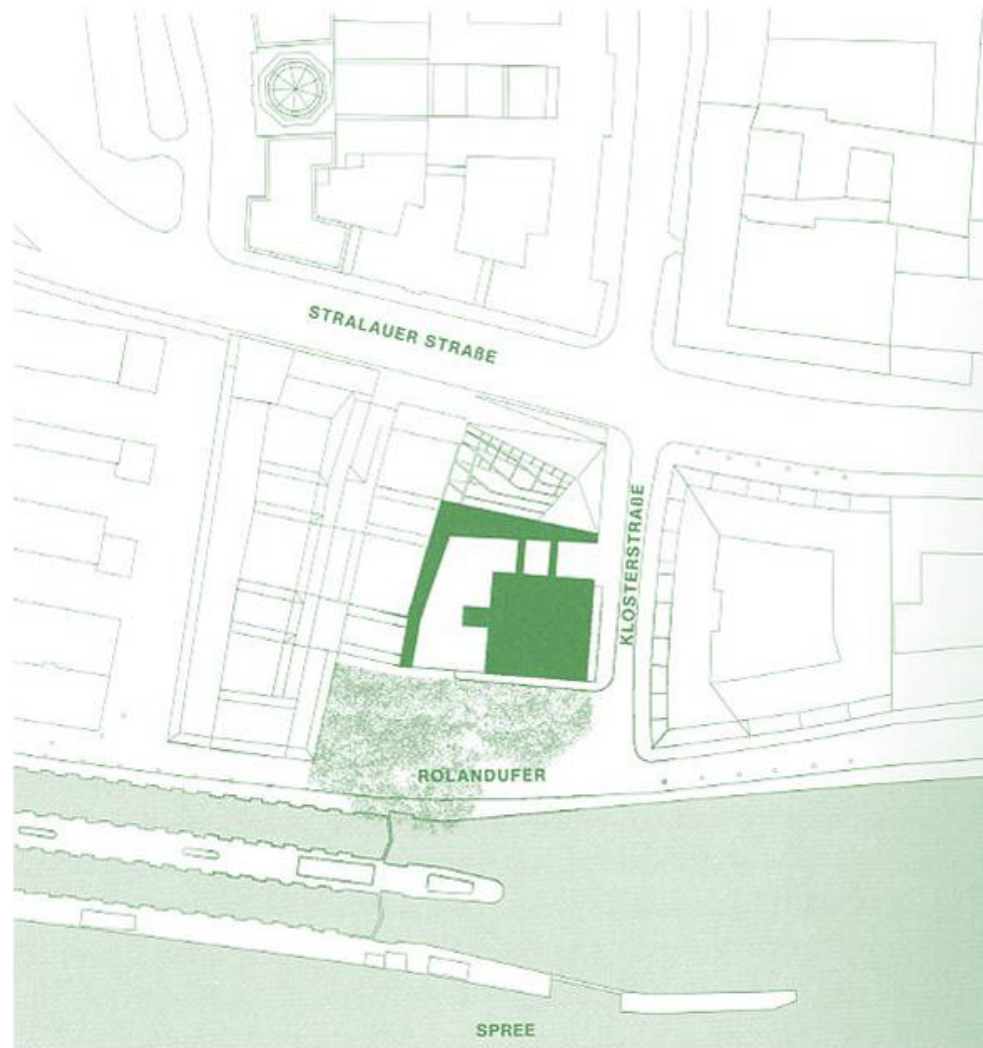
completed: 2003

location:
Berlin-Mitte/Klosterstrasse

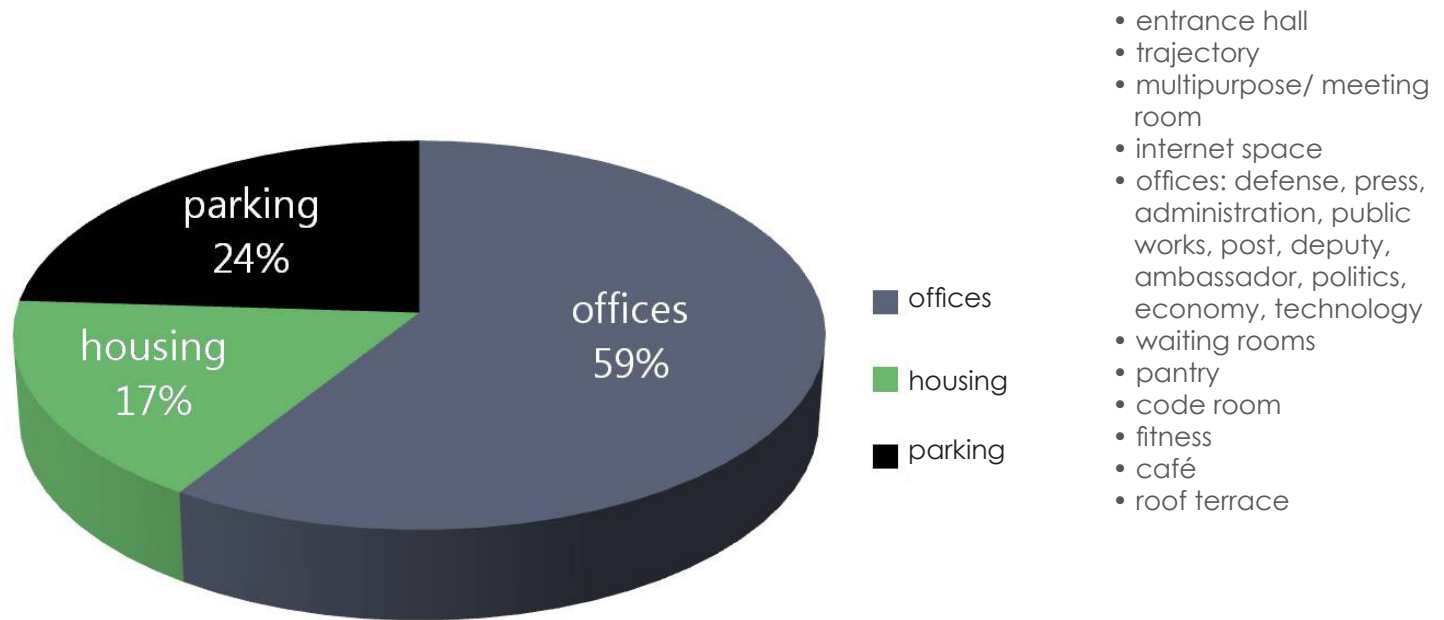
site:
facing street corner, park,
and riverfront

program:
92,000 sq. ft.:
offices 52,000 sq. ft.
housing 16,000 sq. ft.
parking 24,000 sq. ft.

connection to thesis:
subordinates interior to view
trajectory as organizer



DUTCH EMBASSY
building at a glance



DUTCH EMBASSY
program breakdown

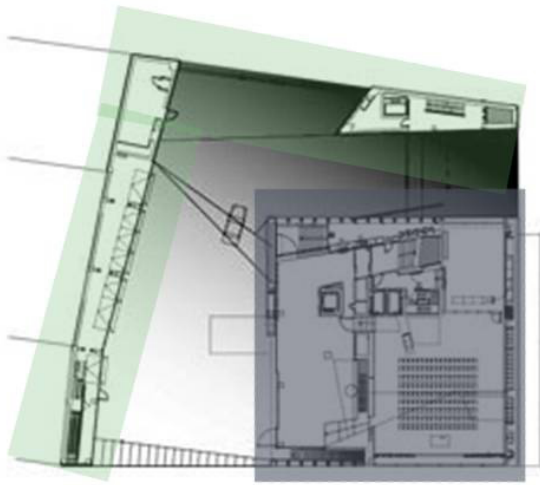
facing street corner

park

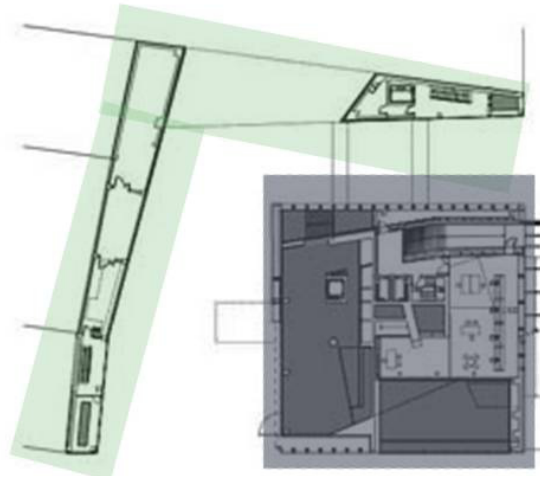
riverfront



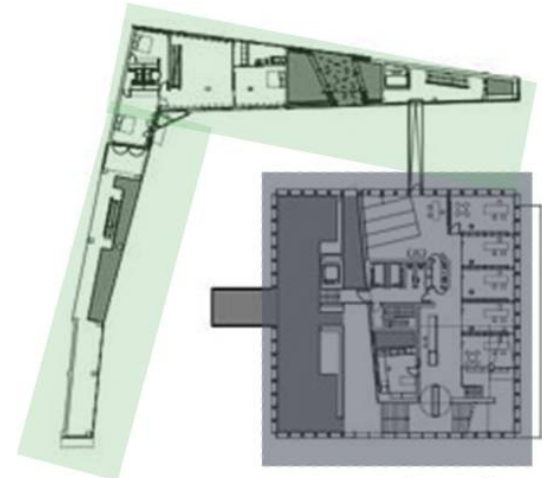
DUTCH EMBASSY
site



level one



level two



level eight

DUTCH EMBASSY
plans

"A continuous trajectory reaching all eight stories of the embassy shapes the building's internal communication. The trajectory is carved out of the cube of the building to explore various relationships with its context - and is clearly legible on the exterior as a sort of emblematic gesture of Dutch openness."

--OMA



DUTCH EMBASSY
section: trajectory



project:
US Embassy Compound Sofia, Bulgaria

commissioned: 2001

completed: 2004

location:
16, Kozyak St.Sofia 1407

site: former brownfield
borders central business district

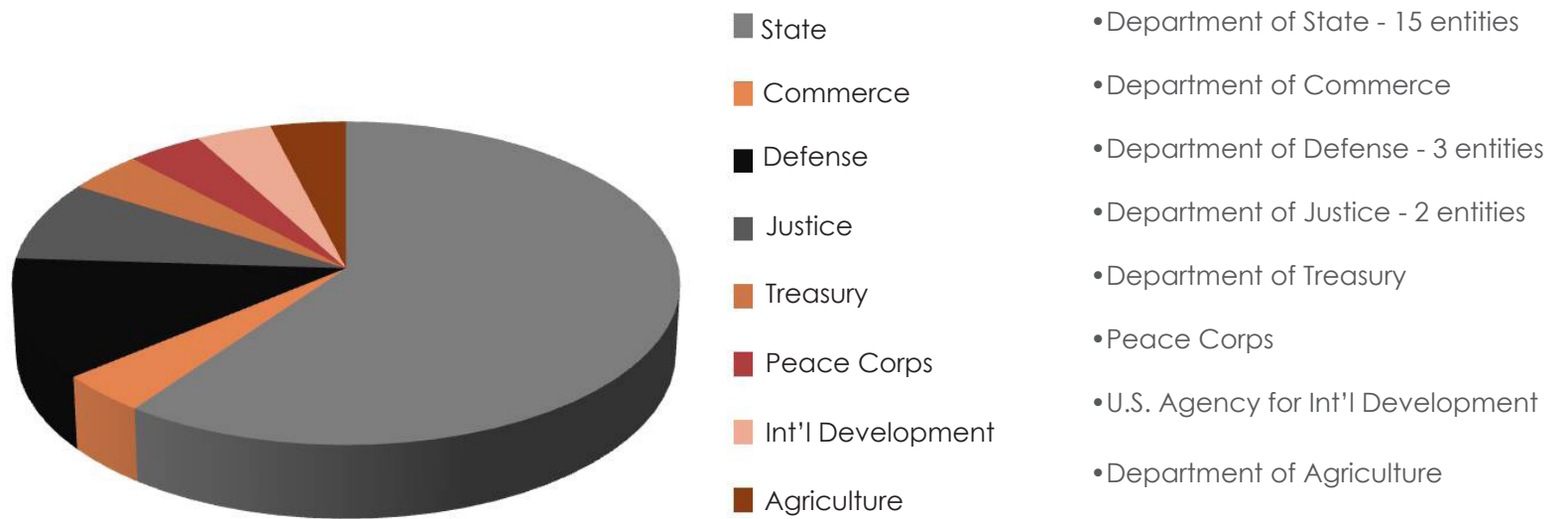
program:
184,472 sq. ft.

overall 14,968 gross sq. meters
12,602 gsm office building
773 gsm GSO warehouse
711 gsm MSGQ building

connection to thesis:
first embassy to earn LEED certification



US EMBASSY, BULGARIA
building at a glance



US EMBASSY, BULGARIA
program breakdown

"...the opening of the United States Embassy Compound in Sofia, Bulgaria marks the beginning of a new generation of American embassies. Gen. Charles E. Williams, director of Overseas Building Operations for the U.S. Department of State, hopes that Sofia will be a turning point for the embassy model: one that "fulfills security concerns while balancing environmental leadership". The State Department aims to complete 15 LEED silver embassies by the close of fiscal year 2009."

--U.S. Dept. of State

4 acres of wildlife
reserve

residential
neighborhood

setback from
the street

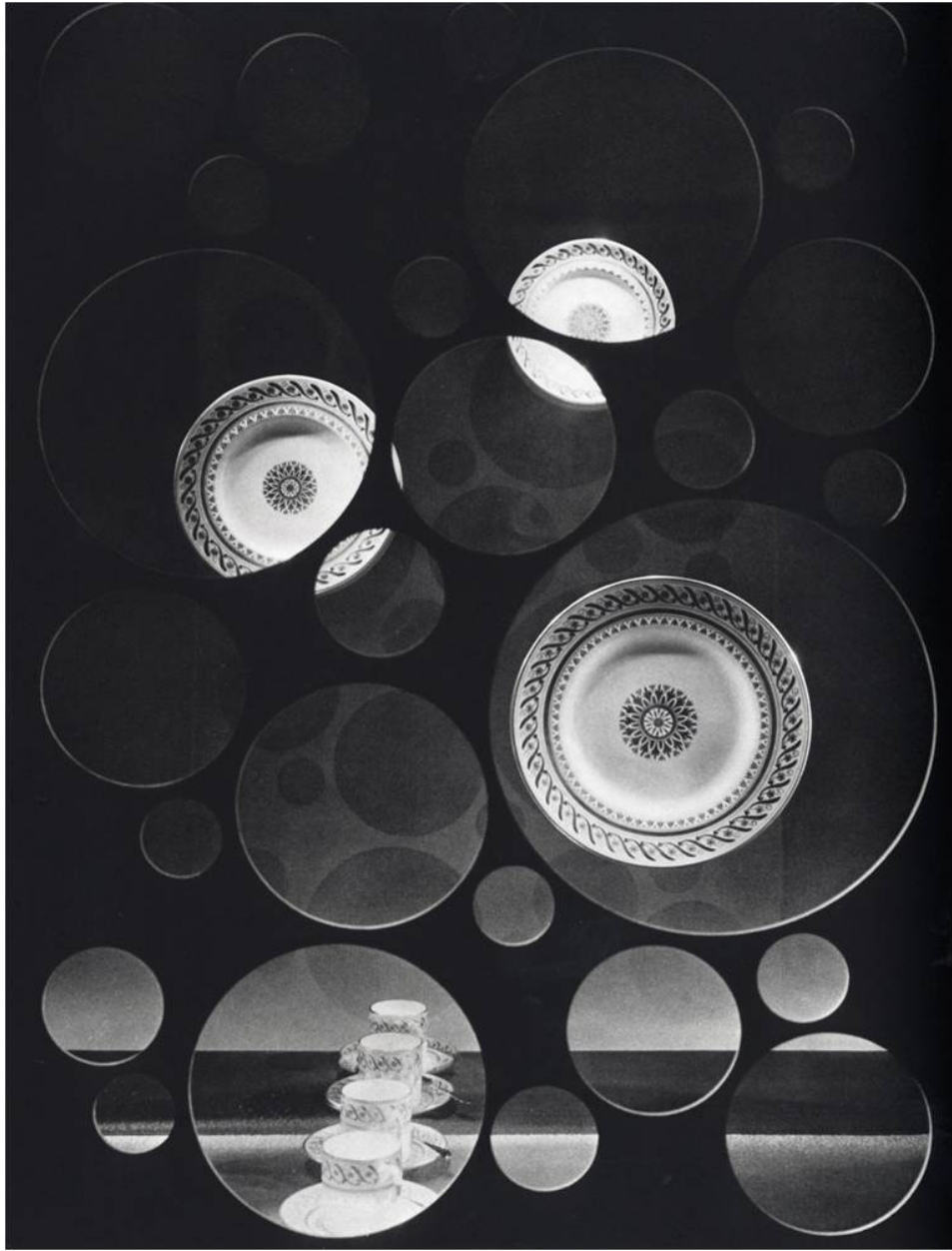


US EMBASSY, BULGARIA
site

sustainable sites	7 /14	•the first US Embassy to be LEED certified
water efficiency	2/5	•earned 26 points out of the possible 65
energy & atmosphere	6/17	•project size: 184,472 square feet
materials & resources	1/13	•total project cost: \$78.5 million
indoor environment	5/15	•30% reduction in energy costs
innovation & design	5/5	•21% reduction in water use

US EMBASSY,
BULGARIA
LEED quick facts

US EMBASSY,
BULGARIA
plans and sections
unavailable due to
security concerns



- born 1910 in Birmingham, AL
- moved to NY in his early 20's
- worked at Bonwit Teller for 16 years
- joined Tiffany's at age 45, where he served as VP of Window Display for the next 40 years
- designed approximately 5,000 windows during his tenure
- Moore has also designed films, installations for the MOMA, airplane interiors, & fashion shows
- died 1998 in Manhattan, NY
- archives housed at the Smithsonian's Cooper-Hewitt, National Design Museum in New York City in a permanent exhibit focused on the art of window display



"When someone looks into a Tiffany window, I want him to do a double—even triple take. I want him to experience what Zen philosophers call the "ahness" of things. It is also called the thrill of discovery. It happens when you suddenly see something as if for the first time."

--Gene Moore

GENE MOORE
the designer in brief

“Window display, in fact all display design, has much in common with decorating and architecture & the arts. Perhaps the most important of these common qualities— I think it is the most important consideration in architecture & decorating & design today—is human scale. The human touch. Humanity. Buildings, rooms, display all involve people. Design in these areas must be human, too. Architects forget all too often that people are going to walk and live in their buildings & rooms. Buildings that look splendid on paper may look dreadful when they have people in them. People must look well in the buildings & rooms & in connection with display.”

--Gene Moore

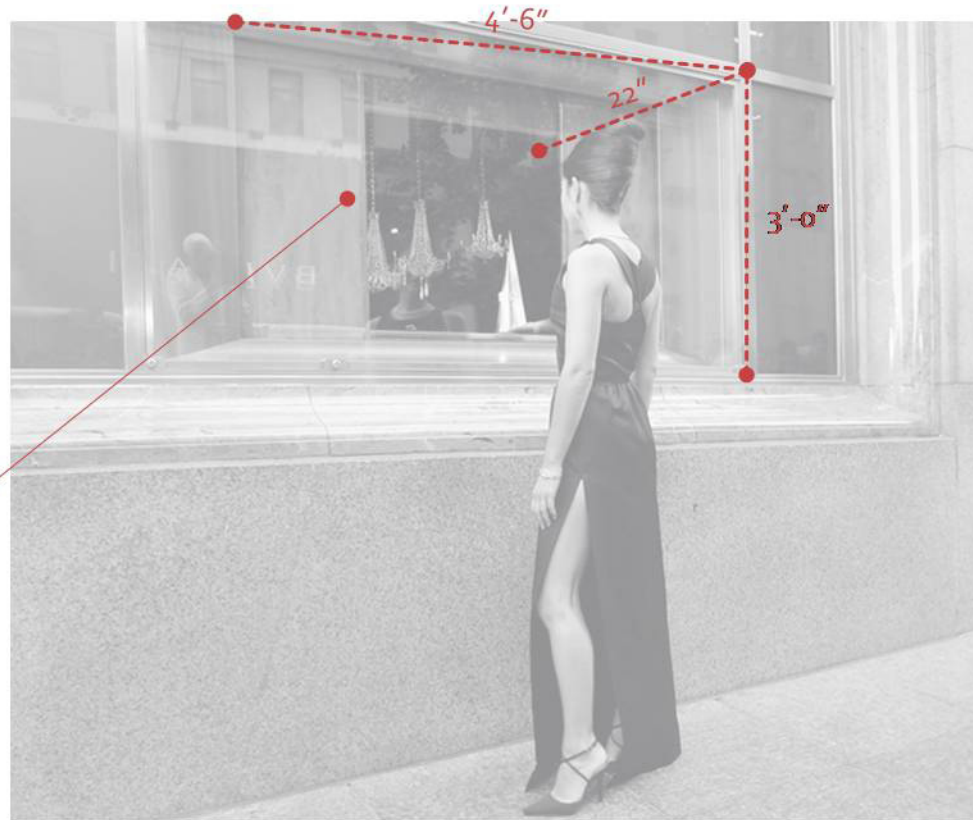
Gene Moore explored the critical design considerations of scale, light, contrast, art as a reference, and an intentional mistake regularly enough to form his signature look through these explorations

number:
5 windows in total

location:
2 on 5th Avenue
3 on 57th Street

lighting:
16 lights per window
-8 baby spots
-8 auto spots

window dimensions:
1"-4'6" wide with moving sides
3'-0" high
22" deep



GENE MOORE
program

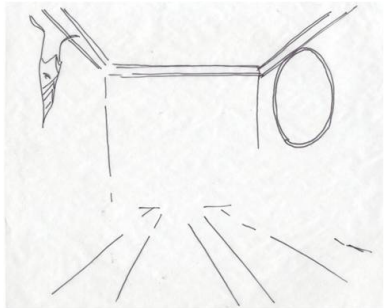


- born 1920 in Nashville, TN
- apprenticed at A. Herbert Rogers
- studied art/design at Peabody College
- drafted during WWII
- studied at Parson's in 1947
- joined Parson's faculty
- 1957 worked at McMillan
- 1962 worked at Sister Parish
- 1963 established Parish-Hadley
- currently runs Albert Hadley Inc.



- use of unexpected textures
- animal skins
- strong, sculptural lines
- subtly lit rooms
- considers the negative space around objects as important as the object
- elaborately refined finishes

ALBERT HADLEY
the designer in brief



- each project starts by studying the floor plan & developing a furniture placement arrangement
- a design concept is defined with an initial sketch, this provides a means of communicating with colleagues and clients
- "I always try to respect and play up the architectural qualities of a space, even empty rooms speak"
- "I'm interested in the skyline of rooms--the ups & downs & the rhythms as you go around."

ALBERT HADLEY
process &
perspective
exploration

"Albert has always separated the roles of architecture & decoration in designing a room. His sense of architecture is cool & disciplined, but his preferences in decoration have always been for the unconventional & unexpected."

--Mark Hampton

- American Ambassador's Residence in Moscow
- U.S. Vice President's residence
- Assisted on the Kennedy White House



ALBERT HADLEY
program examples



project:
The Scott House

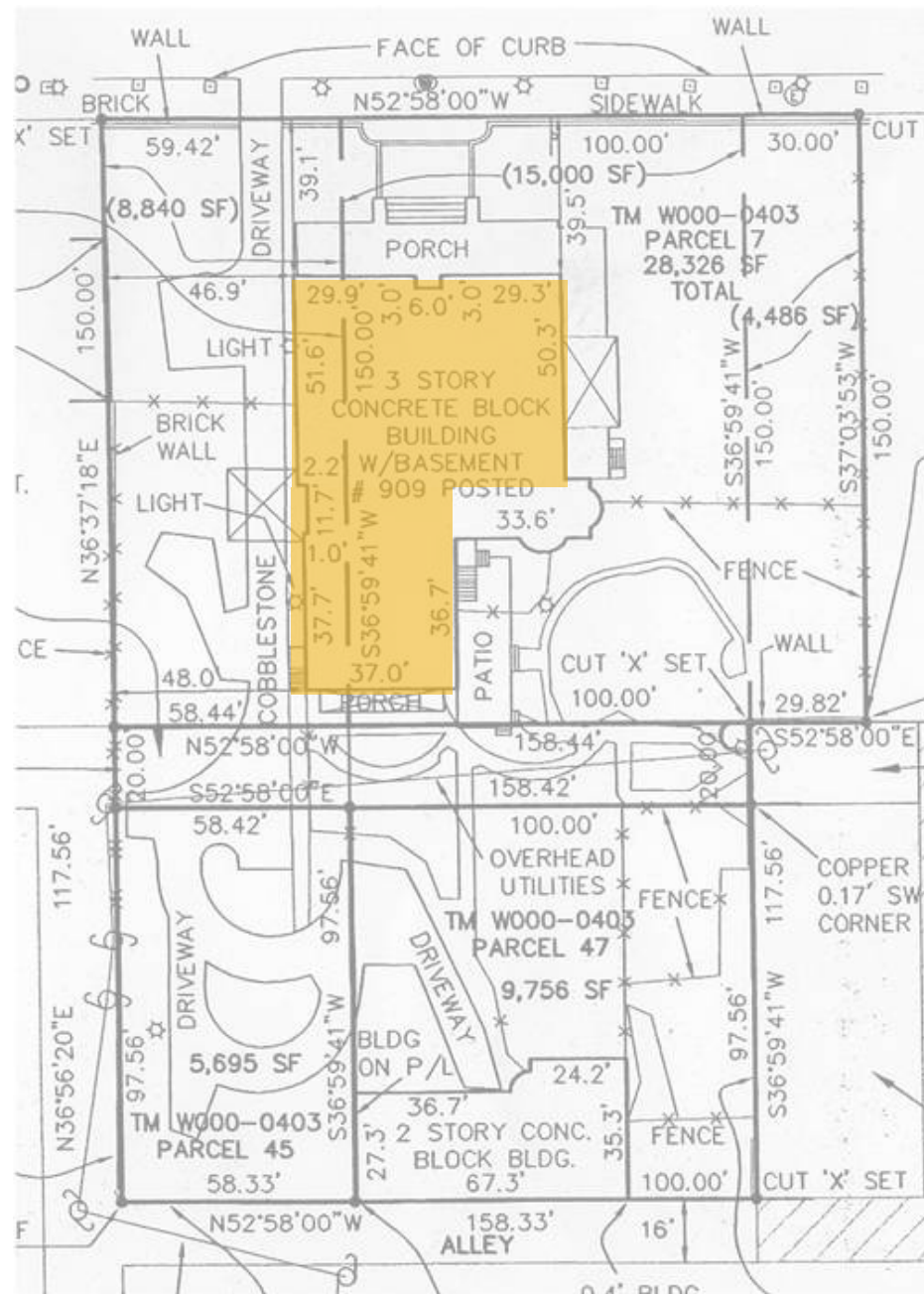
commissioned: 1906

completed: 1911

location:
909 West Franklin
Richmond, VA

site:
quadruple city lot, facing
street, oriented to side and
back yards

program:
15,800 sq. ft.



SCOTT HOUSE
building at a glance

SCOTT HOUSE brief history

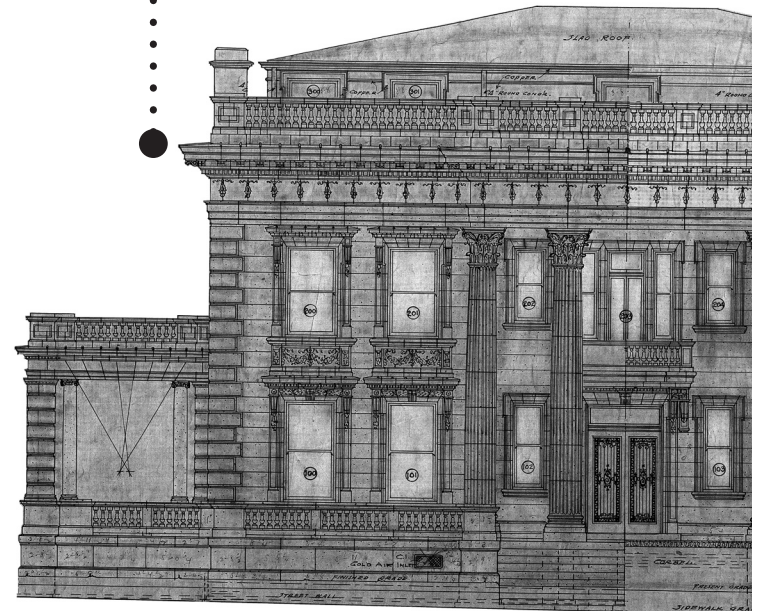
- Built in 1911 for Federic and Elisabeth Scott by the Richmond architecture firm of Noland & Baskervill
- The Scotts chose the Vanderbilt's Rhode Island mansion, Marble House as the inspiration for the home's design
- The Marble House was in fact patterned after the Petit Trianon in Versailles, built for Louis XV in 1768
- The Scott House is a stellar example of the American Renaissance style
- Inside, the rooms are detailed in different styles corresponding to the room's function
- Currently, the offices of the Vice President and University Advancement are housed on the second & third floors with the first floor available for special events



Petit Trianon



Marble House



Pollak Building

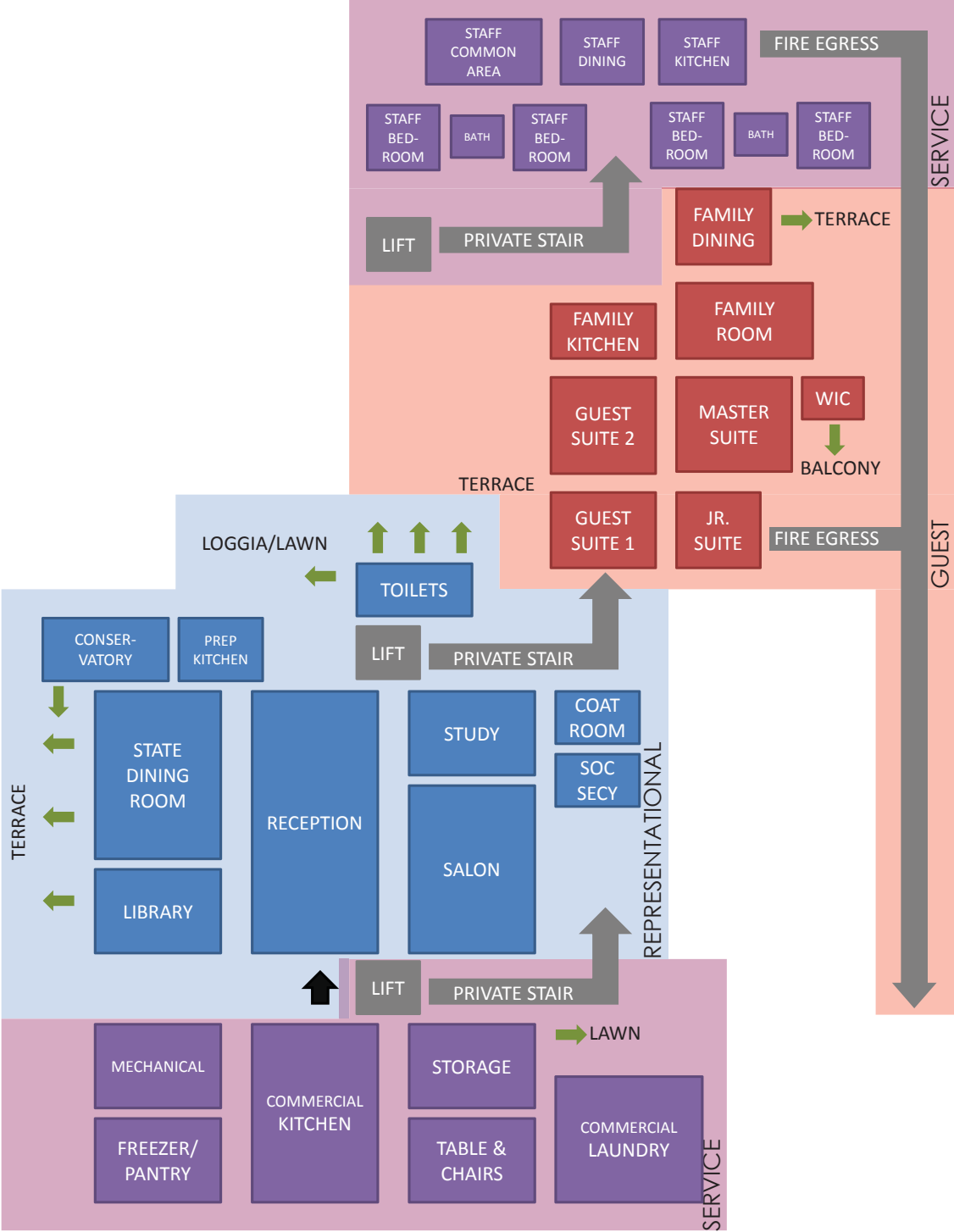
Scott House

West Franklin St.

Monroe Park

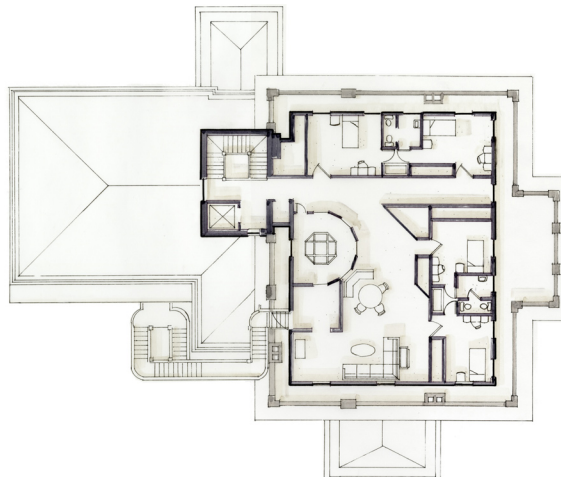


SCOTT HOUSE
site

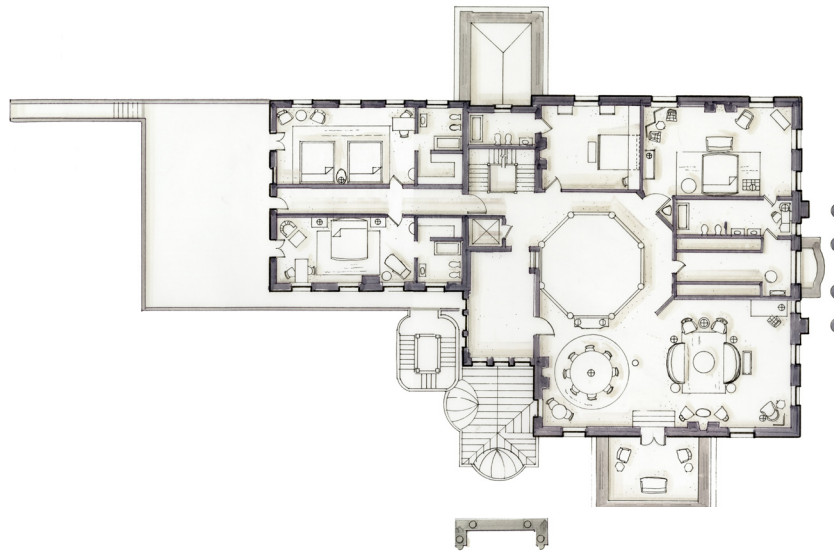


SCOTT HOUSE
zonal relationship

third floor
STAFF
MODERN
SERVANT ENVELOPE



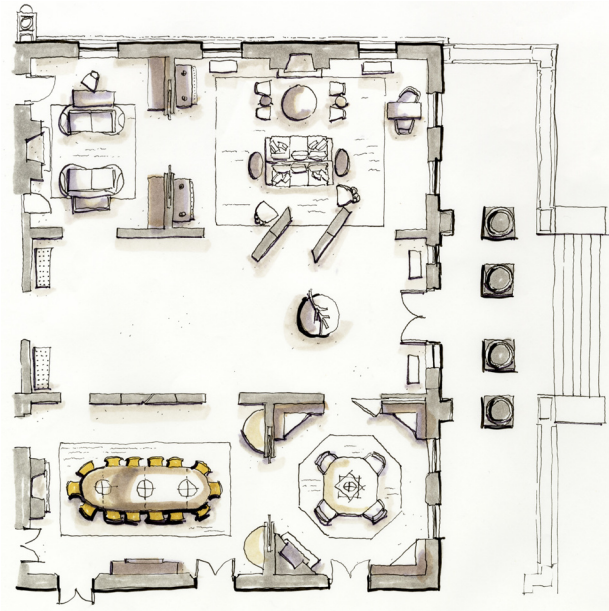
second floor
PRIVATE
TRANSITIONAL
FAMILY & PEERS



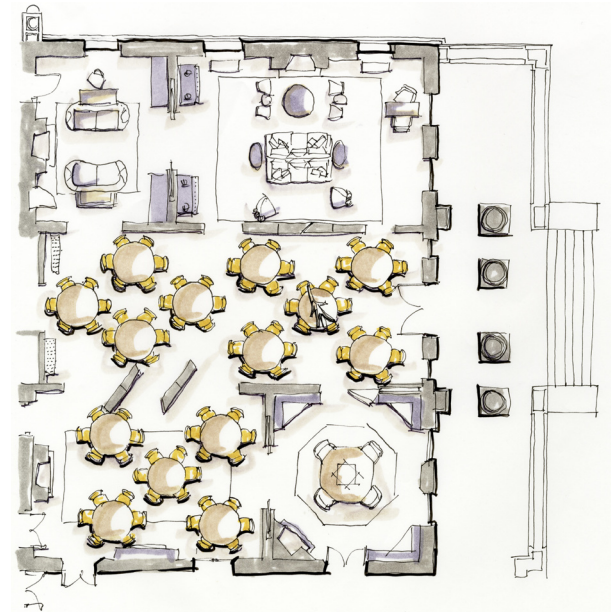
first floor
PUBLIC
HISTORICISM
CEREMONIAL



SCOTT HOUSE
plans

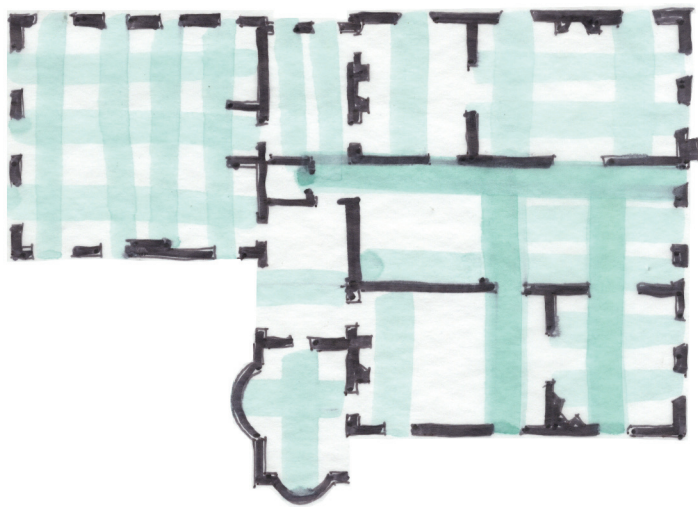


dining seating for 14

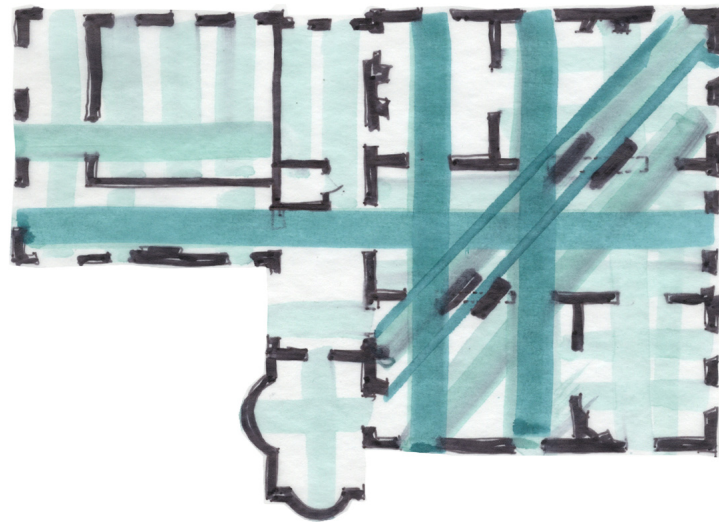


dining seating for 86

SCOTT HOUSE
first floor
pivoting walls
flexible dining



BEFORE: limited visual access, two room maximum



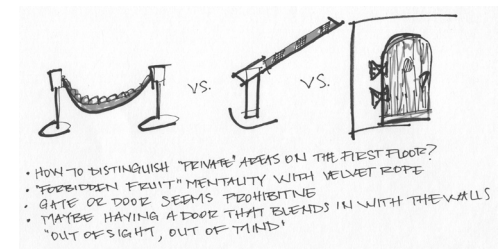
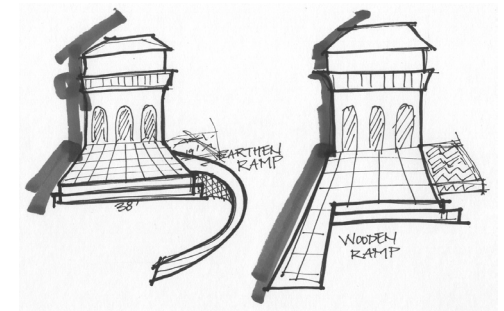
AFTER: aligning doors with windows and adding pivoting walls increases sightlines

SCOTT HOUSE
first floor
sight line

SCOTT HOUSE site & light intergration



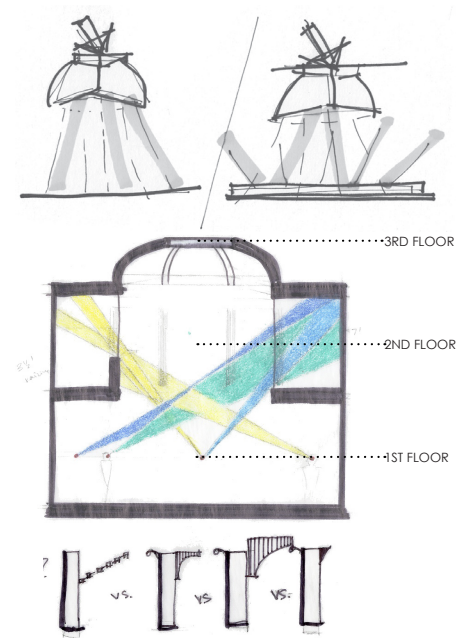
Loggia / Fire Egress: 3rd Floor to 2nd Floor deck c/o a spiral staircase, down to Ground Level via stair behind latticework wall, increases outdoor space by 1,000 sq. ft.



Deck & Ramp Idea Sketch
Early Design Considerations



Junior Suite Built-In Bed Wall with Idea Sketch



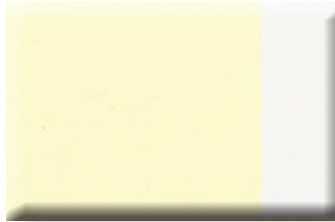
Light and Privacy in the Skylight Well

SCOTT HOUSE
built-in
skylight well

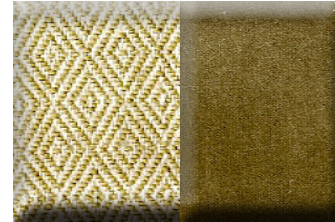
Area Rug
Stark Fallston Sky / wool



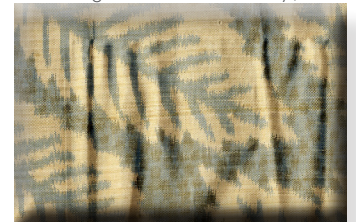
Paint & Trim
Farrow & Ball Lancaster Yellow & Stone



Dining Chair Back & Seat
R&G Toccata Linen & GP Foxy / mohair



Curtain and Lining
Brunschwig & Fils 3672.01 & GP Foxy / silk



Ralph Lauren
Noble Estate Console
52" x 24" x 35"

Baker
Foot Bench
50" x 21.5" x 18"



Laura Kirar
Siecle Chair
20" x 22.75" x 39.25"

Barbara Barry
Iron Tripod Table
26" x 16"



Dapha
Rebecca Sofa
85" x 38" x 34"



Baker
Oval Table
27.75" x 18.25" x 27"

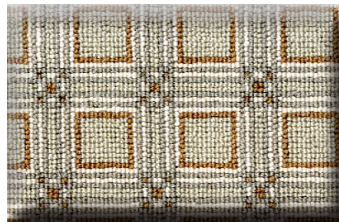


Barbara Barry
3442 Side Chair
21.5" x 27" x 36"



Bill Sofield
Fairbanks Cabinet
57.75" x 23.25" x 66"

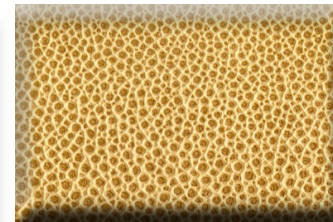
SCOTT HOUSE first floor ff&e



Rug
Stark wool broadloom



Wall Paper Fill & Inset
F & B Dragged DR1215 & Rosslyn BP 1937



Game Chairs
Hunt Leather Co Stingray / full cow hide

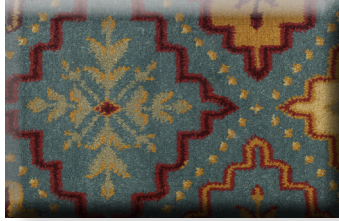


Sofa
Brunschwig & Fils Arboretum Fig / viscose

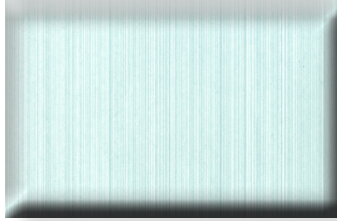


SCOTT HOUSE
first floor
drawing room
reception
dining room

Area Rug
Stark Poseidon / starion



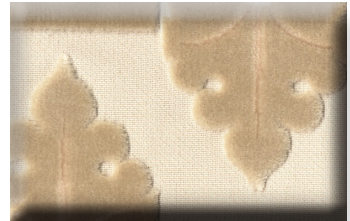
Wallpaper
Farrow & Ball Dragged DR 1262



Corner Screen Paper
Farrow & Ball Ranelagh BP 1824



Drapery
Donghia Sherwood Birch / velvet



Dapha
Sophia Chair
32" x 32" x 30.5"



Milling Road
Regency Chair
29" x 33" x 40"



Baker Studio
Marrakech Side Table
28" x 28"



C & B
Kingston Console
46" x 16" x 30"



Plug Lighting
Afra Floor Lamp
55"



Custom based on McGuire
Lunette Sofa
80" x 36.75" x 30"

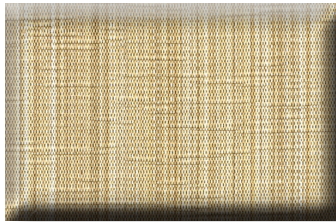


Barbara Barry
Reeded Cocktail Table
48" x 16"

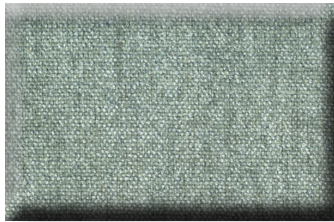


Kartell
Louis Ghost
37" x 21" x 22"

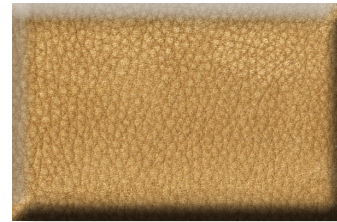
SCOTT HOUSE second floor ff&e



Side Chair
Donghia Muji Usucha / cotton & linen



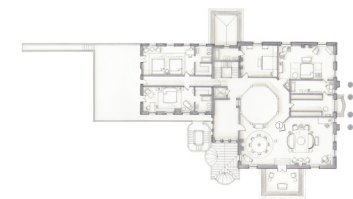
Armchair
Great Plains Thick Thieves / cotton & linen



Sofas
Hunt Leather Co Suede / full cow hide



Wood Floor
Carlisle Old Growth Walnut



SCOTT HOUSE
second floor
open living room

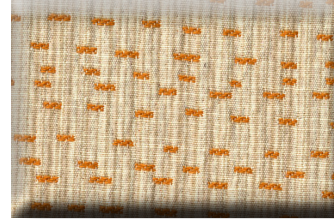
Carpet
Stark Broadloom / wool



Wall Wainscot
Farrow & Ball Tanner's Brown



Banquet Back
Donghia Sashiko Oshinko / cotton & linen



Banquet Seat
Hunt Leather Co Duke / full cow hide



Baker
Syro Chandelier
18" x 48"



DWR
Saarinen Table
60" round



Knoll
Cesca Chair
18.5" x 23.5" x 31.5"



DWR
Eames Stool
15.5" x 13"



DWR
Albert Sectional
31.5" x 95" x 34"

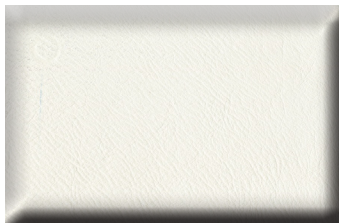


DWR
Nelson Swag Leg Desk
34.5" x 39.5" x 28.5"



McGuire
Fauborg Buffet
72" x 21.5" x 24.75"

SCOTT HOUSE third floor ff&e



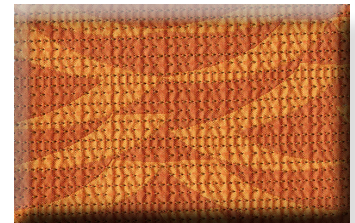
Dining & Desk Chair
Hunt Leather Co Big Easy / full cow hide



Sofa Throw Pillow
Donghia Relaxed Linen Midnight / linen



Sofa
Great Plains Silk & Sexy / mohair & silk



Sofa Throw Pillow
Donghia Kimone Aka / silk



SCOTT HOUSE
third floor
communal living room
& dining room

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continued